

ART!



DUCKO

UNDER
GROUND
!!!



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Brother and Sister. Children of the Shotawk. A peaceful people of hunting and fishing.



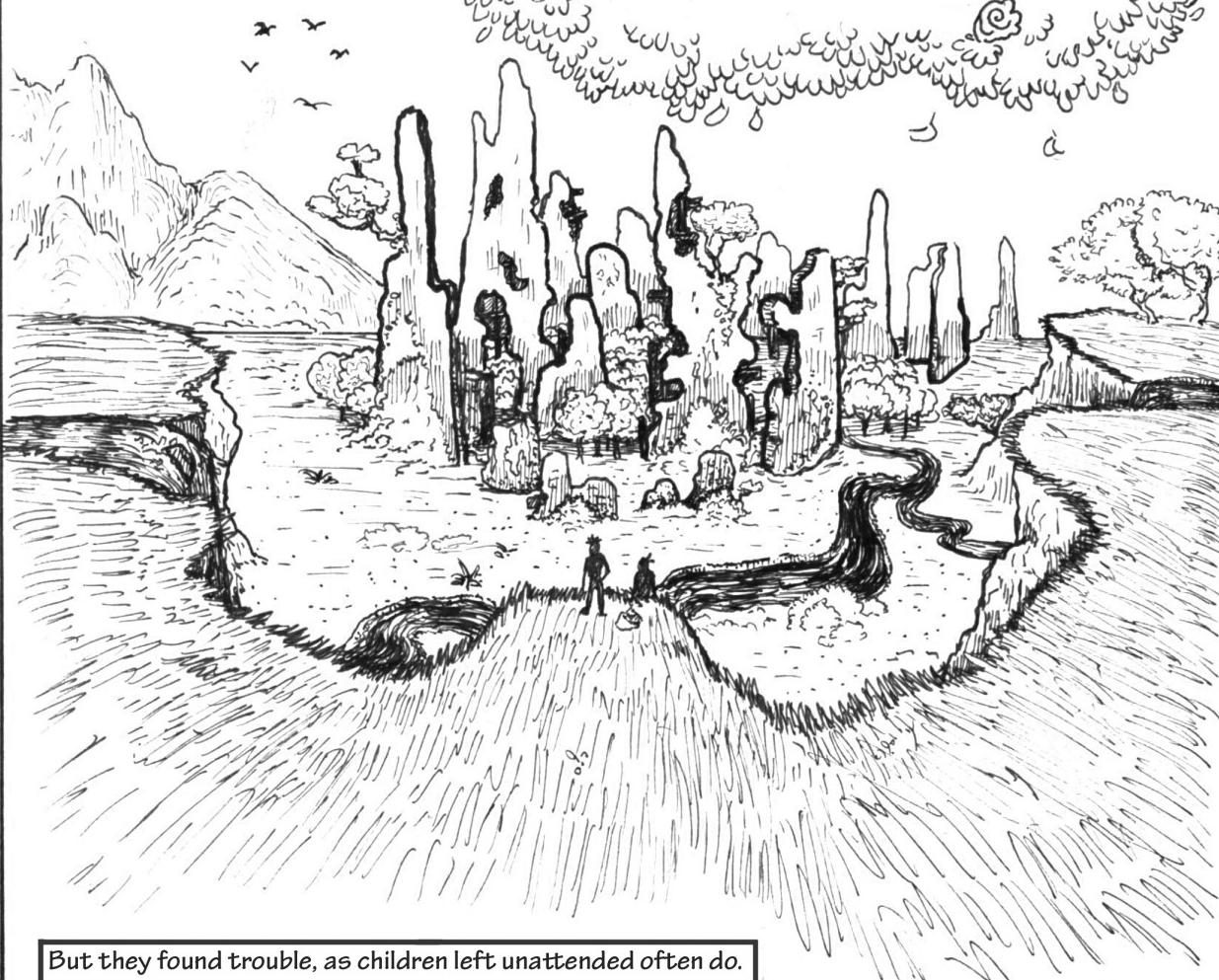
Though their parents died young, the tribe became their family. It was as if every man was their father, and every woman their mother. And when the two came of age, they chose the path of the shaman.



So with the tribe's blessing, Briar and Rose went out into the wild as custom dictated, to prove themselves before gods and men.

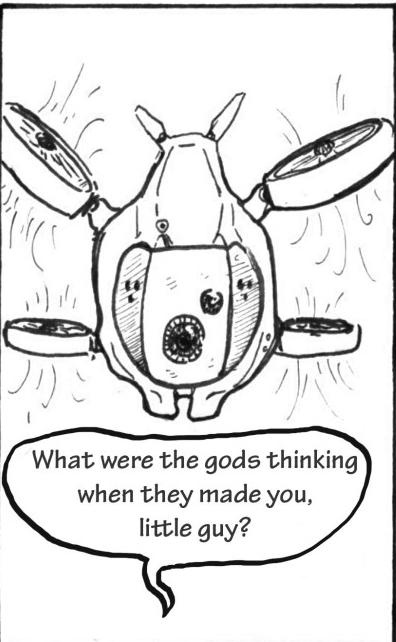
BRIAR & ROSE

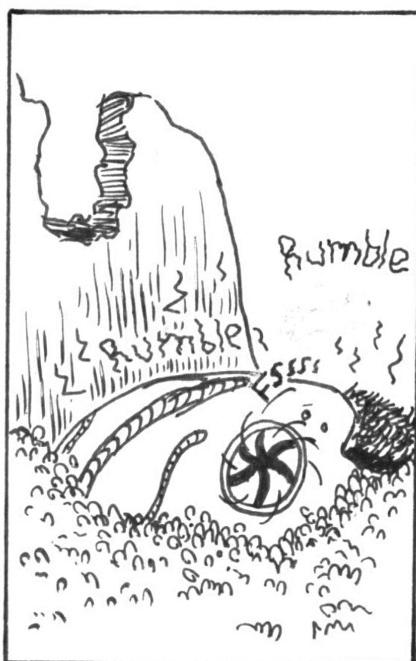
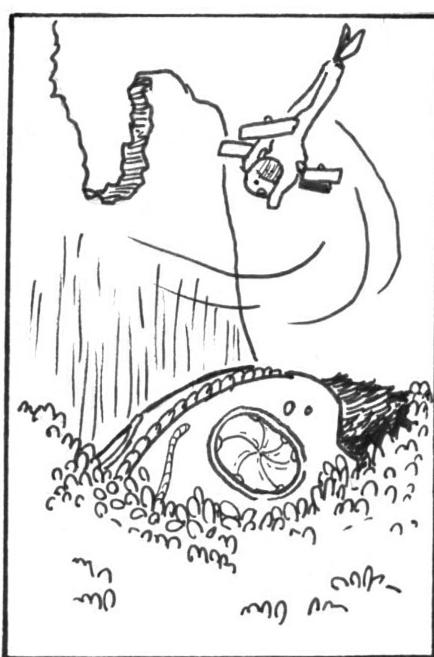
Written by Robert Colver
Art and Lettering by Mark Rempel

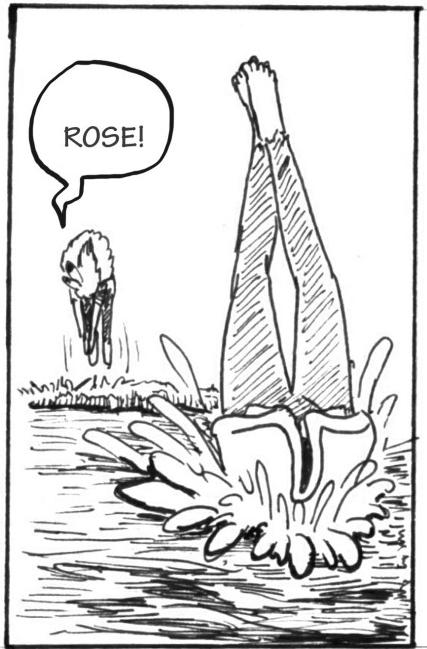
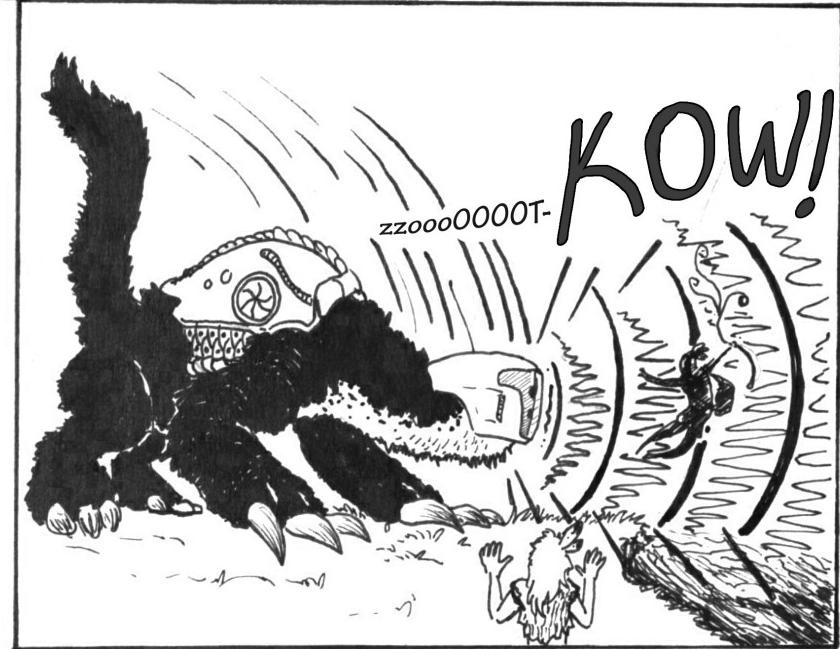


But they found trouble, as children left unattended often do.

REMP

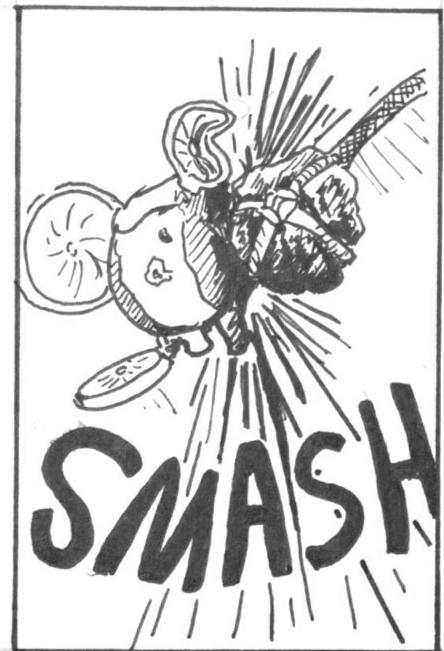
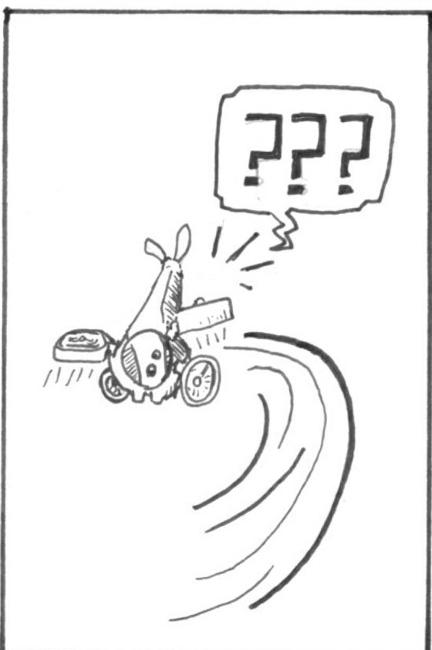
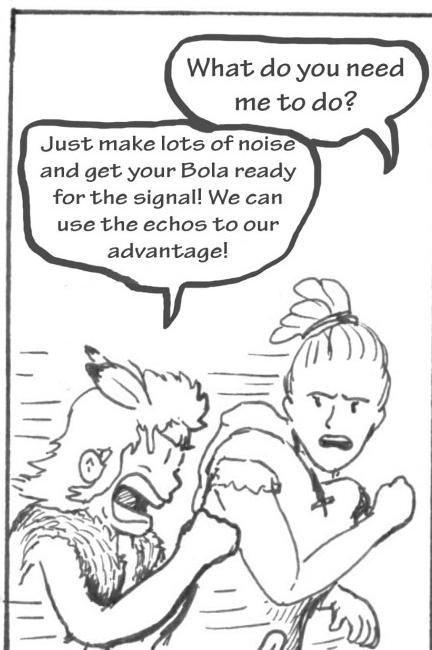
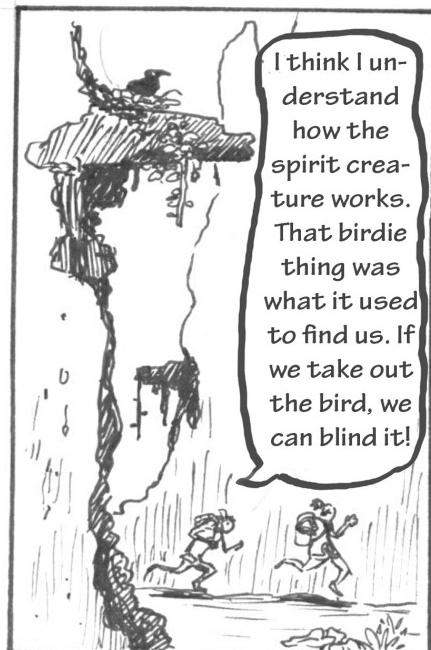






For the moment, maybe.





THE EUGENE UNDERGROUND: A SPOTLIGHT ON LOCAL INDEPENDENT CREATORS

by Lauren Bryant

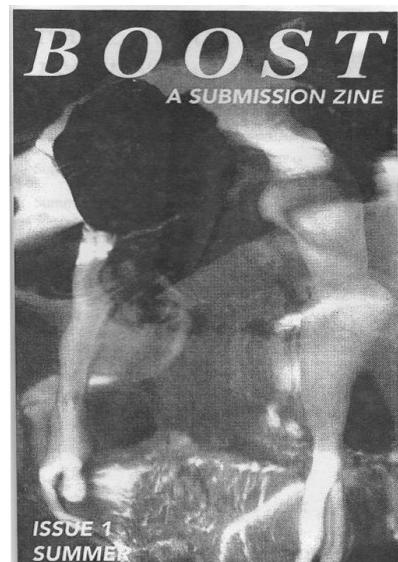
There are many types of comics related to the underground comix movement. The underground comix movement itself was characterized by being self-published, countercultural, and often satirical. It often touched on subjects that were taboo or banned in mainstream comics, such as sex, violence, crude humor, and drug use. Though they had their heyday in the late sixties to early eighties, their legacy continues onwards. Other movements like the alternative or indie wave of comics followed in the footsteps of Underground Comix, continuing the trend of self-publishing comics. Though they preceded Underground Comix, zines were and are also important pioneers of independent publishing. They are not necessarily a comics medium; in fact, they often contain many other art forms instead, such as poetry, drawings, and photography. However, they sometimes feature comics or appear in the same venues (such as at comic-cons or comic stores).

Underground publishing might not be as talked about as mainstream comics, but nevertheless it is alive and well even today. Across the country (and the world), talented creators are self-publishing underground and indie comics as well as zines, and Eugene is no exception. The University of Oregon itself has been home to various publications and creators of self-published comics and zines. Whether produced by students or sold at the Duck Store, all of the following publications have ties to and can be found around the UO!

BOOST Zine

Are you looking for a place to submit your artwork? BOOST zine was created just for that purpose. Inside the pages of the two issues they've published so far, readers can find student-produced comics, photographs, drawings, and poetry, all centered around a single-word theme. As long as it adheres to the theme, anything is fair game!

Co-founders Izzy Cho and Marisa Smith were inspired by the zine as a medium. According to them, its fast distribution and DIY nature was part of the reason they decided to make their own zine. But they were also motivated by what they saw as a lack of opportunity for artists.



"We were kind of frustrated at the art department because they weren't giving enough opportunities for undergraduate students to post work," said Cho. BOOST aims to provide students with an accessible medium to which they can submit their art. But they don't want to exclude artists who don't go to the University of Oregon. BOOST accepts submissions from students and non-students alike, in an effort to build a community for artists. It is for this same reason that the zine is interdisciplinary. According to Cho, "all the mediums and majors are really separated." One of the goals of the zine is to try and bridge this divide between students of different disciplines and make a shared space for different kinds of artists. The publication is aimed

"We were kind of frustrated at the art department because they weren't giving enough opportunities for undergraduate students to post work."

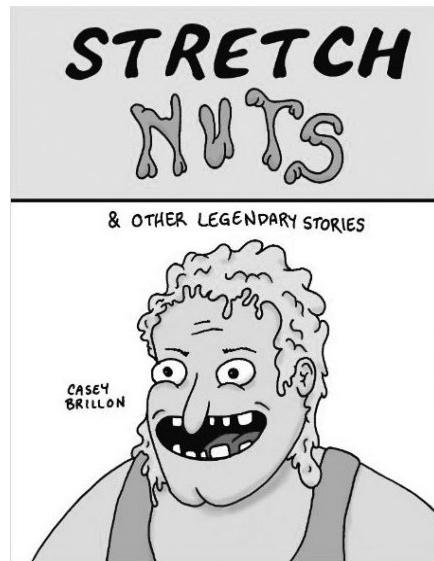
mostly at undergraduates, but Cho and Smith are happy to get recognition from graduate students as well.

Though the zine is pretty informal and is open to all kinds of submissions, it is still created thoughtfully. When looking for content for *BOOST*, Cho and Smith start out with a theme and put out a call for content. Once they have submissions, they go through every one of them and try and figure out how to best make the zine flow. They evaluate how the different pieces interact with each other and make sure there is a good balance of heavy and light pieces, visually and thematically. Especially in issue number two, with the theme “shift,” people had varied interpretations of the given theme. “There was a wide range of people taking it seriously, and some really dark and some people more light,” said Cho. “We wanted to have a good flow of tones.” The result is alternating pages of drawing and poem, light-hearted and serious, displaying the variety of content produced by students and other artists.

BOOST comes out every quarter, with issue three having been released as of week four of spring term 2017. If you want to read any of their issues, they can be found in Lawrence Hall on the University of Oregon Campus. It is also available online (in color!) at <https://issuu.com/boostzine>. If you want to connect with *BOOST* and get updates on their progress, check them out at <https://www.facebook.com/Boostzine/> and <https://www.instagram.com/boostzine/>.

Crusty Comics

Casey Brillon has been making comics since 2009, when he first started using the name Crusty Comics as the title of his comic strips. Since then, it has evolved to encompass all the work he does, including zines, art, comics, and more. “Drawing has always been a love of mine,” said Brillon, “and I have always enjoyed creating weird and unusual content.” After receiving encouragement from a friend, he began to draw comic strips, and while it was a bit difficult at first, he improved over time. Since then, he has been commissioned by online magazines, produced his own zines, been to zine fairs, and opened up an online shop. There, he makes pins, shirts, zines, stickers, instafold comics, and even a how-to-draw manual. His comics tend to be graphic, with nudity, swearing, and strange humor abound (all



elements commonly found in underground and indie comics movements).

Brillon has had many different influences when creating his comics. Gary Larson's *The Far Side*, *The Ren and Stimpy Show*, and *Archer* are some of the comics and cartoons that inspired his work. He is also a fan of indie comics creators such as Simon Hanselmann, Johnny Ryan, Box Brown, and Nicholas Gurewitch. Gurewitch's Perry Bible Fellowship was particularly influential. “His work helped me realize that it was okay to produce and publish comics that some audiences might find unsavory,” said Brillon. “It was the sick and twisted humor of comics and cartoons that inspired me to create my own.” As a result, his comics tend to have a lot of adult humor, with the occasional dark theme.

Brillon usually publishes his comics in zine form, and attends zine fairs when he can. “I have also tabled at a few comics conventions, and I quickly realized my work does not compete with X-Men or Batman,” he said. “I fit in much better with the alternative

“It was the sick and twisted humor of comics and cartoons that inspired me to create my own.”

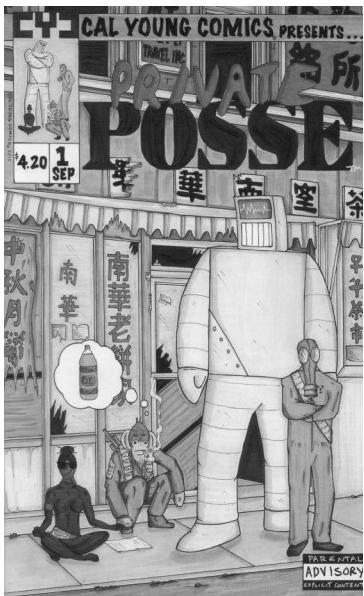
underground crowd.” He has had the chance to interact with this crowd while tabling at zine fests in San Diego and San Francisco, and is also interested in Eugene Zine Fest. The variety of artists is a big appeal for Brillon, and he has met many amazing people while tabling.

For Brillon, Crusty Comics is a way for him to express himself and share his art with the world. He wants to continue producing work so that someday he

might be able to print a hardcover book of his art. But he aims to do more than just that; "My goal is to inspire others to draw and self publish their own zines and comics," said Brillon, "and hopefully inspiring someone to take their art to the next level."

In terms of upcoming releases, he is working on a zine that should be ready in 2018. His already published zines can be found at crustycomics.storenvy.com, as well as his other creations and links to his other pages. To see what he's up to, check out crustycomics.com. One of his comics, "Morning Wood," can be found in this issue.

Private Posse



If you're looking for an eccentric sci-fi adventure, it would be worth checking out Tereso Cobián's *Private Posse*, published under his own label, Cal Young Comics. The comic takes place in a post-apocalyptic world and follows the adventures of Oliver Shoback (a half-human half-chimp), Earl Jenkins (a deadly apocalypse survivor clad in a gas mask), Dao-Ming Wu (a martial artist and the protector of New York's Chinatown), and Tin Grills (a killer robot from Mars).

Cobián has been drawing and creating characters since he was a kid. Eventually, he decided that he wanted to develop and do something with the characters he created. Inspired by *Sin City* and *Tank Girl*'s raw, brutal aesthetic, he decided to make a graphic novel. After beginning to write, however, he found that he might have bitten off more than he could chew. Because of this, he scrapped everything except for one charac-

ter, who would become Oliver the ape-human hybrid. From there, he started out small with a one-page mini episode of *Private Posse*, later moving on to full-length issues.

Cobián had numerous inspirations when creating *Private Posse*. Cartoons like *Teenage Mutant Ninja Turtles* and *Power Rangers* and games like *Mortal Kombat* and *Street Fighter* have been a big influence. He also cites street art and graffiti as inspiring. "It makes me think about how revolution can be created or at least assisted by artists, writers, and musicians," said Cobián. Music specifically was very important in creating *Private Posse*. While working on the story, he listened to hip hop and rap by artists like Three 6 Mafia, Deltron 3030, and Wu Tang Clan. "The rap was helping me create my story because it gave me a soundtrack in my head," he explained. "Thinking of it like that made it really easy to create the world that my characters lived in."

While creating *Private Posse*, Cobián decided to make an umbrella company so that he could create other comics. The name Cal Young Comics was a tribute to a group of people he met at the Cal Young Skate park called the Cal Young Crew, who he was very close with. Because they were highly influential in his life, he named his company after them. "Every character/storyline has a little bit of them in it," he said.

To Cobián, his comic is important because it breaks some traditional rules of comics and might interest people who don't normally read comics. "With mainstream comics, it seems like there's nothing for people who aren't comic nerds," he disclosed. "I think mine is a comic that somebody who's never read a comic before could read and enjoy." In terms of whom specifically he aims his comic towards, he said "my comic is for skaters, hip hop heads, stoners, bums, activists, local badasses, international sensations, and everyone inbetween." Eventually, Cobián hopes to get his comics in stores all over the world. He also intends to start drawing other comics besides *Private Posse*, which he hopes will also be spread around. Currently he is working on the second issue of *Private Posse*, which is close to being done.

To find his comics and other works, go to calyoung-comics.com/. If you're interested in following him on

"With mainstream comics, it seems like there's nothing for people who aren't comic nerds."

Instagram or twitter, he can be found @callyoungcomics. Physical copies of Private Posse can be found in Eugene at The Duckstore, Emerald City Comics, Blue Moon Books, Midtown Smoke Shop, and Tracktown Collective Dispensary (opening soon), as well as stores in Newport, New York City, and Staten Island.

La Jotera



MEChA, or Movimiento Estudiantil Chicano de Aztlán, is a Latinx student organization that can be found at the University of Oregon and other schools around the nation. It aims to unite Latin-American students from the LGBTQIA community and promote education and political activism. Here at the U of O, members of MEChA are reviving a zine called *La Jotera*, a publication that seeks to further this organization's mission by giving students a creative outlet. It is an art magazine that accepts any kind of art form, including poetry, letters, photography, drawings, and digital designs. These submissions have come from people from many different states and age groups who identify in many different ways. Veronica Fernandez-Alvarado, who is the Gender, Identity, and Sexuality Director of MEChA, is one of the people currently working on the zine. “Our magazine is [here] to highlight our LGBTQ community within our [Latinx] community and to celebrate everything they’ve done,” she explained.

La Jotera was originally created in the late 2000s at the University of Oregon’s MEChA chapter. According to Fernandez-Alvarado, their branch of MEChA

was pursuing more inclusive language and visibility for the LGBTQIA community, and as a result they created the Gender, Identity, and Sexuality Director position that she now holds. The zine was created around the same time that this position was last occupied. However, for around four years, the position was unoccupied, and *La Jotera* disappeared. When Fernandez-Alvarado took up the mantel, she did quite a bit of searching to find the old copies of *La Jotera*, and was struck by how great and powerful they were. Though she had to start from scratch, she has worked hard to curate and put together the zine once more.

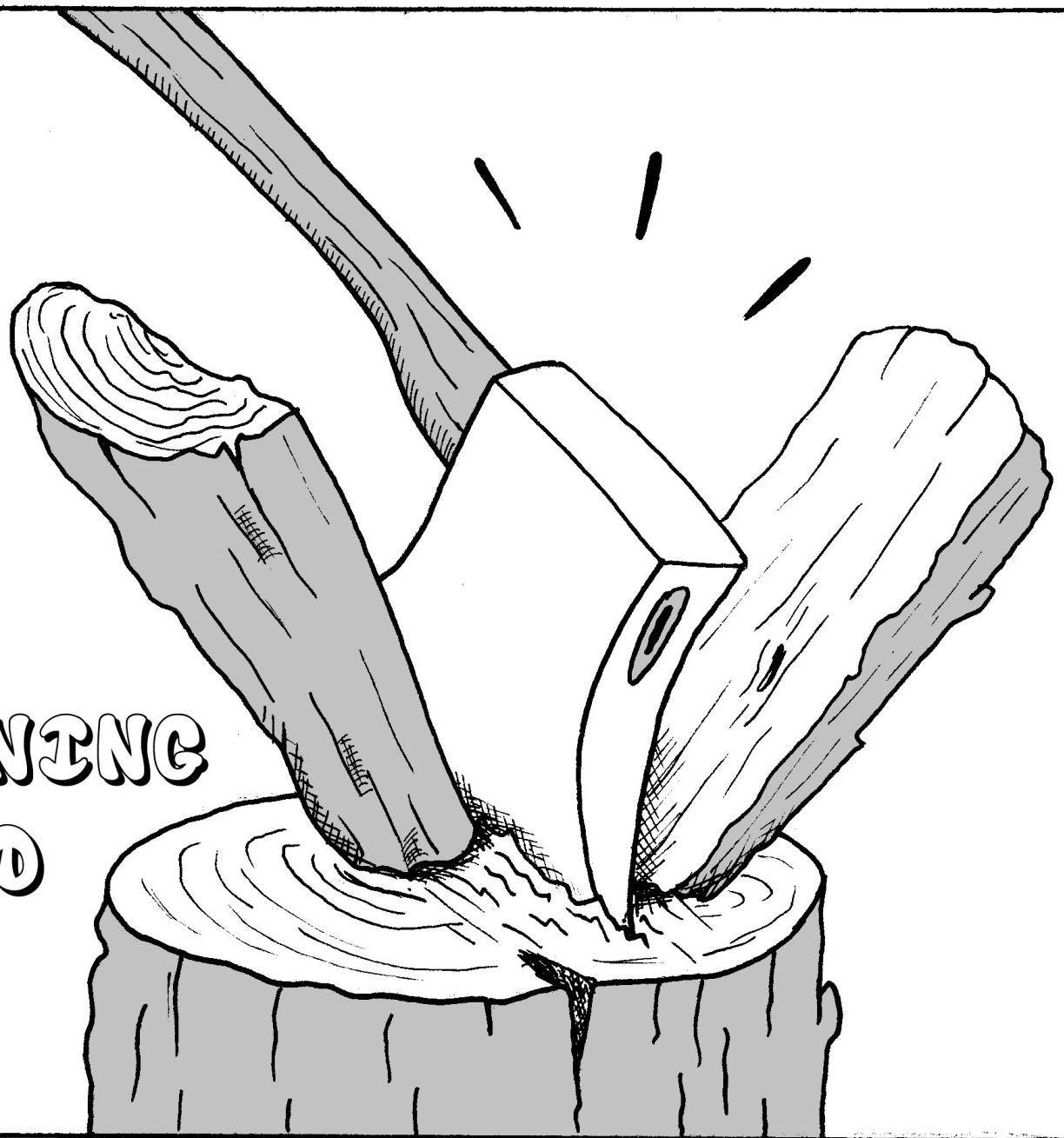
Fernandez-Alvarado has a few goals for this zine. Besides promoting visibility, she expressed a desire to remind people of the intersectionality of the Latinx and LGBTQIA communities. “It’s a common occurrence where the LGBTQIA community in our own [Latinx] community gets forgotten,” she explains. She expressed concern for the way that people who are Latinx and part of the LGBTQ community are claimed by one group but not the other. As an example, she described how after the shooting at a gay club Pulse in Orlando, there was a lot of support from the LGBTQIA community, but that there was very little discussion about the fact that a ma-

“Our magazine is [here] to highlight our LGBTQ community within our [Latinx] community and to celebrate everything they’ve done.”

jority of the victims were Latinx. “My main goal here is to remind the Latinx community in general that those people out there who were being harassed, the people that they normally leave for LGBTQIA organizations to claim, we have to claim them as well, because they are also our people, and we can’t just dismiss them just because of their gender identity or sexuality.” She hopes that *La Jotera* is read by people who are in these communities and people who aren’t, so that the LGBTQIA Latinx community can be heard loud and proud.

The magazine comes out yearly, and this year came out during pride week on May fourth. They can be found at <https://www.facebook.com/lajotera.zine> and <https://blogs.uoregon.edu/mecha/programming/la-jotera/>.

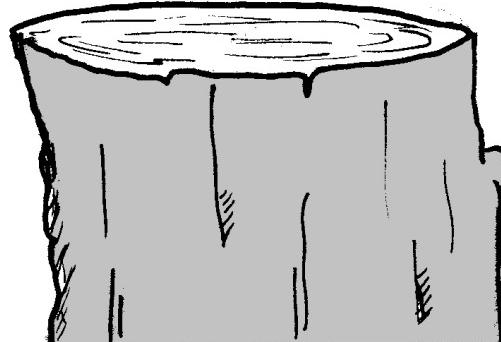
This article was written based off of interviews with members of each publication.



MORNING WOOD

BY
CASEY
BRILLON

I LOVED CHOPPING WOOD.



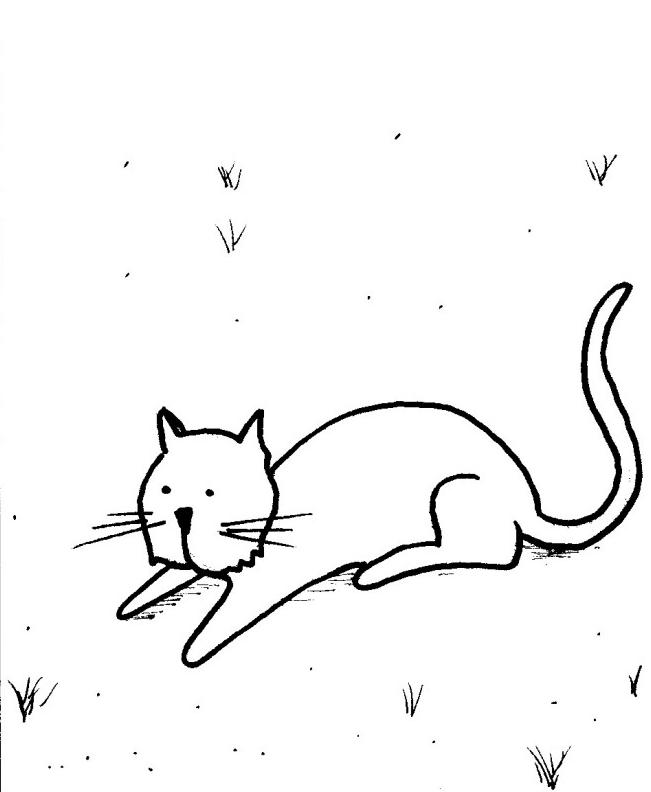
SOMETIMES I WOULD DO IT
FOR HOURS AT A TIME.

I FOUND SOLACE IN IT.



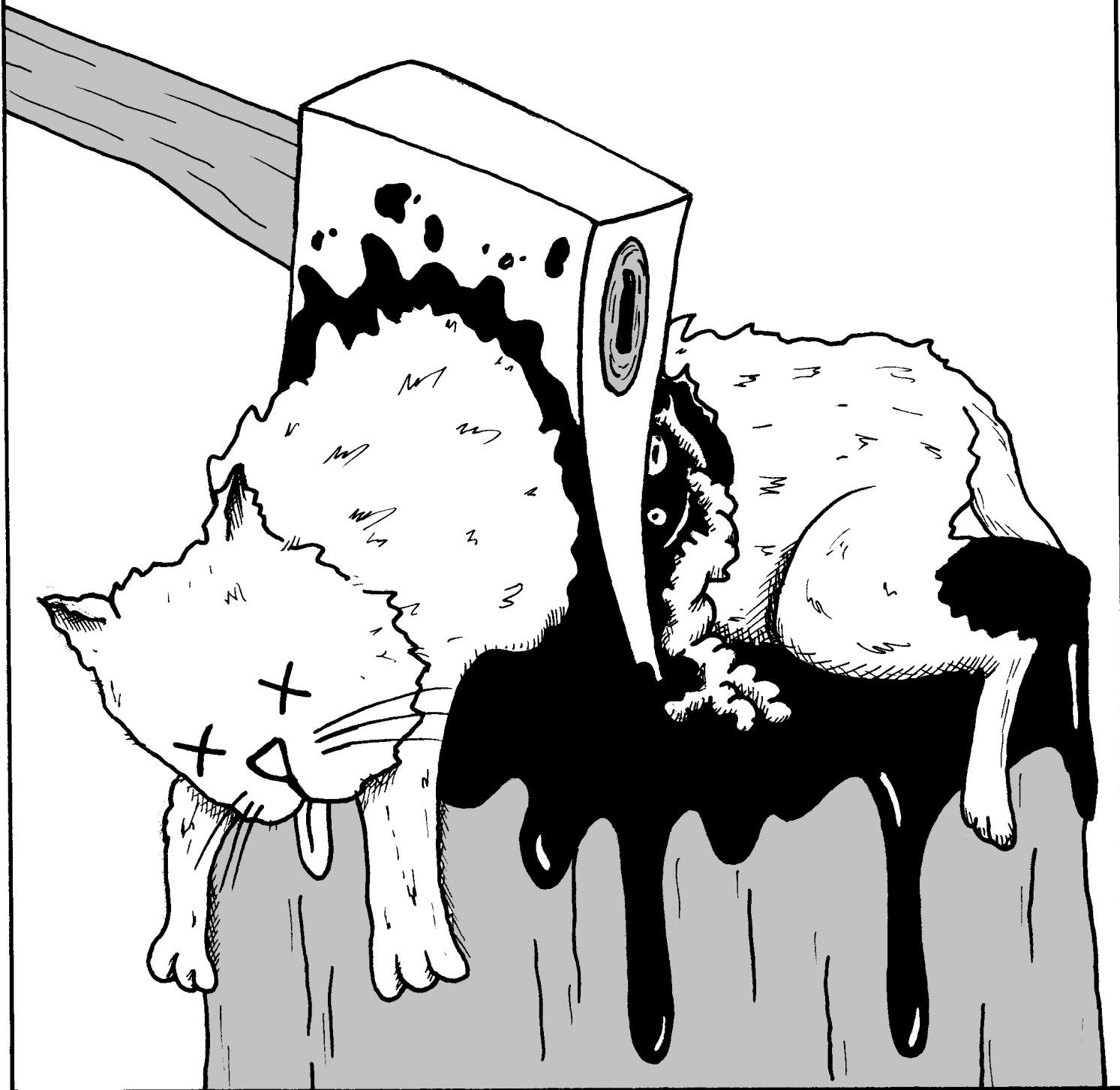
JUST SPLITTING LOGS
IN THE WARM SUNSHINE.

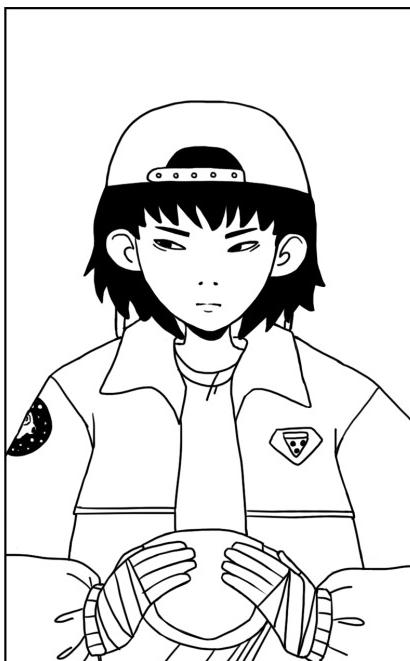
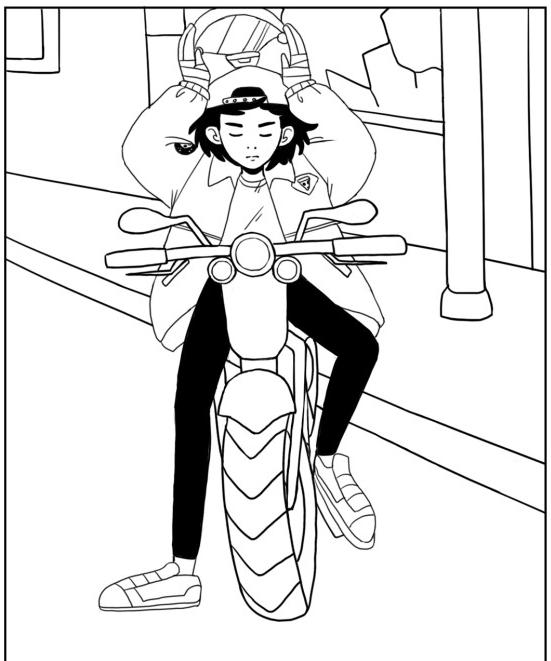
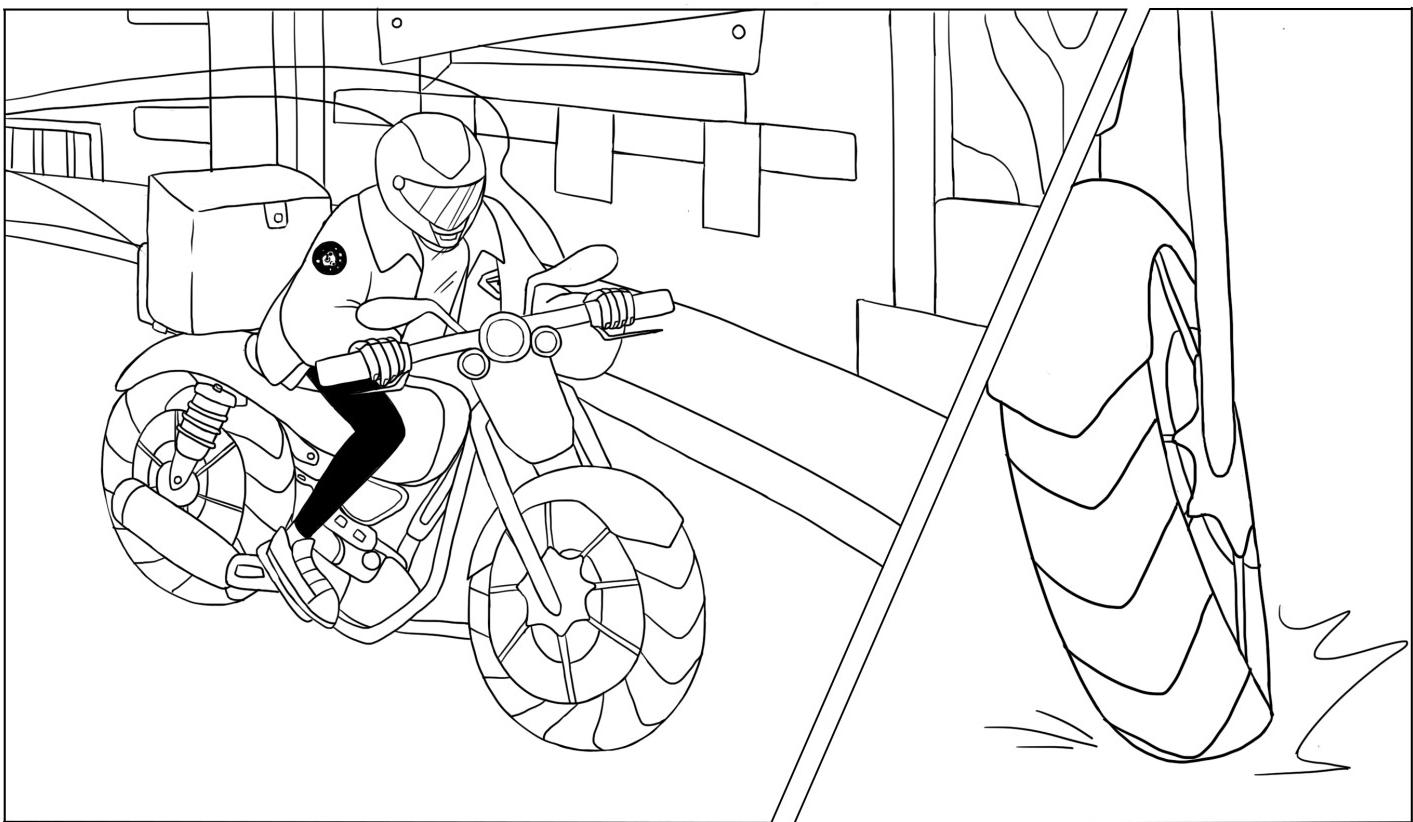
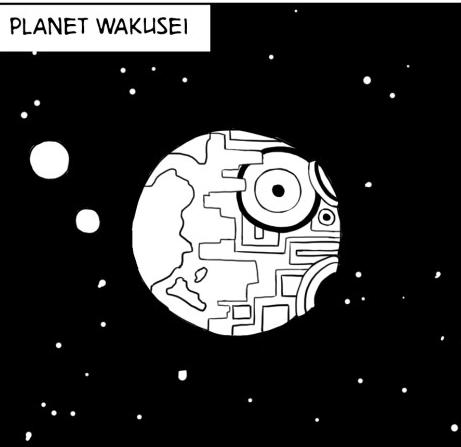
I THINK THE CAT LOVED IT TOO.

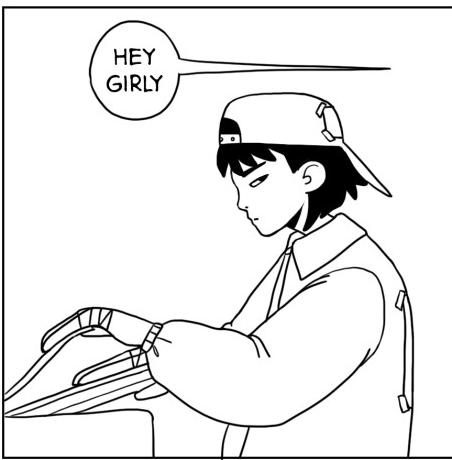


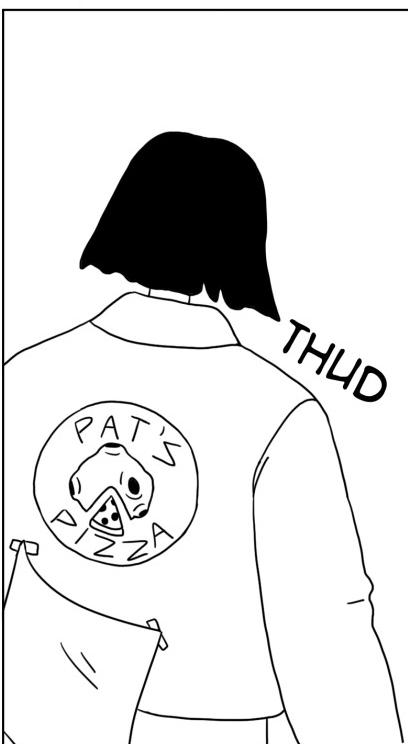
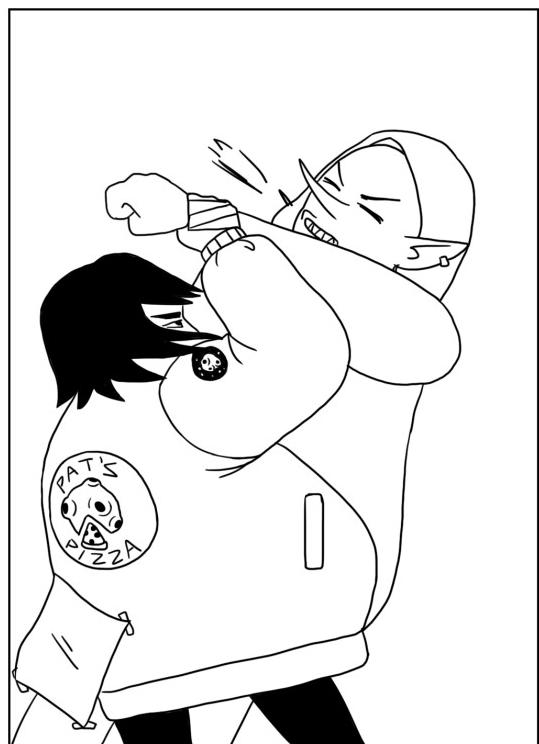
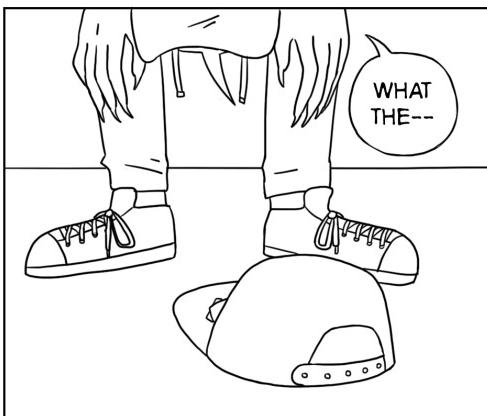
UNTIL HE HOPPED UP ON THE
STUMP DURING MY DOWN SWING.

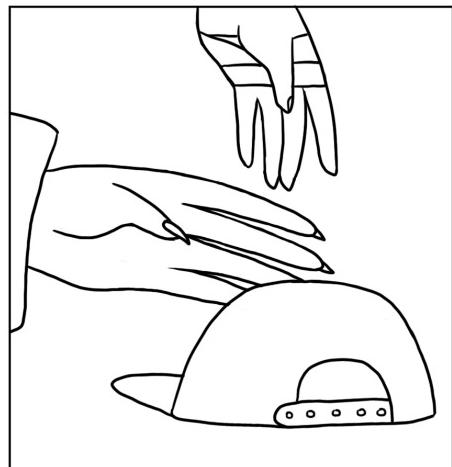
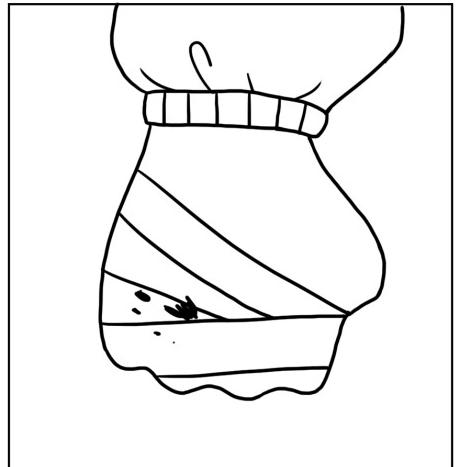
I DON'T CHOP MUCH
WOOD ANYMORE.

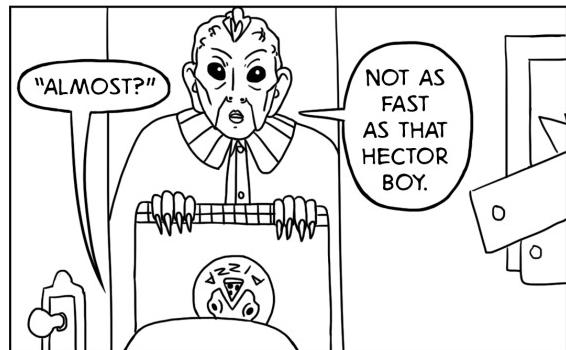
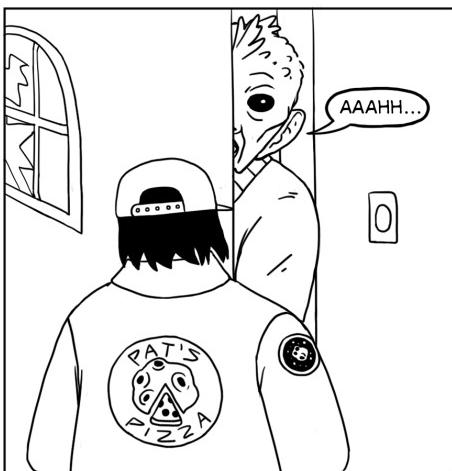
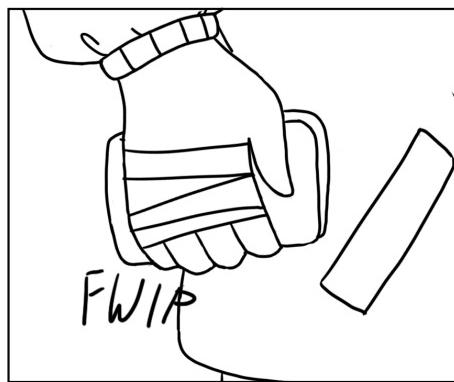
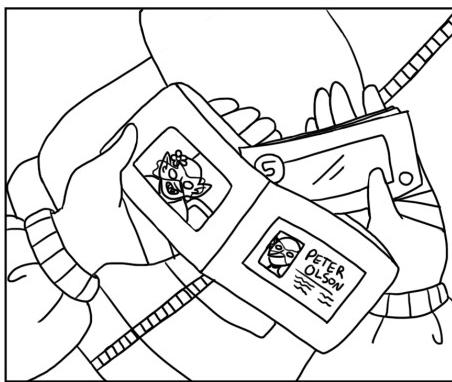
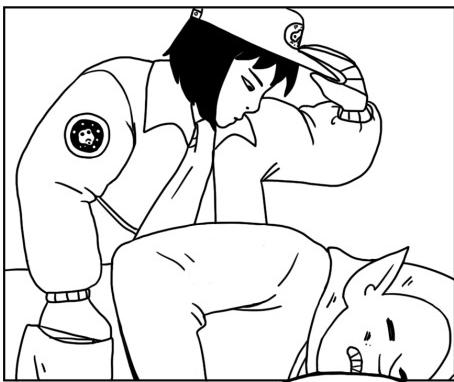


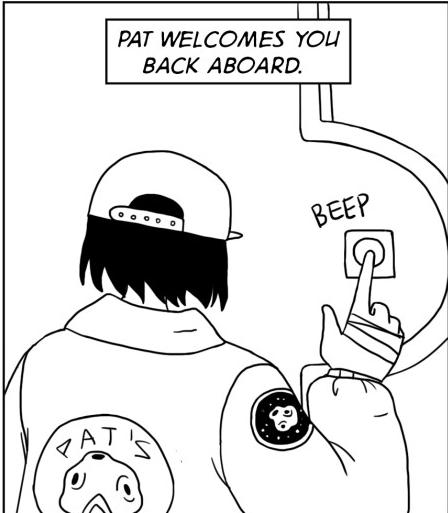




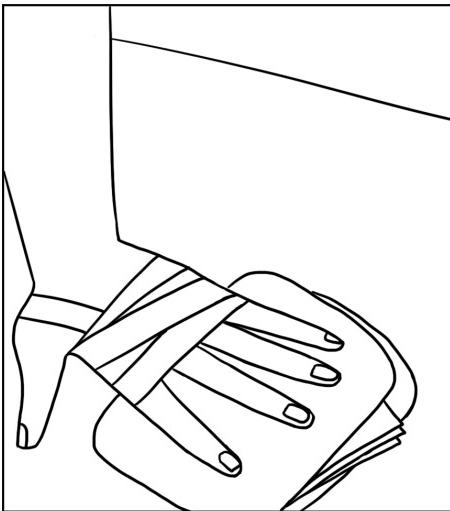
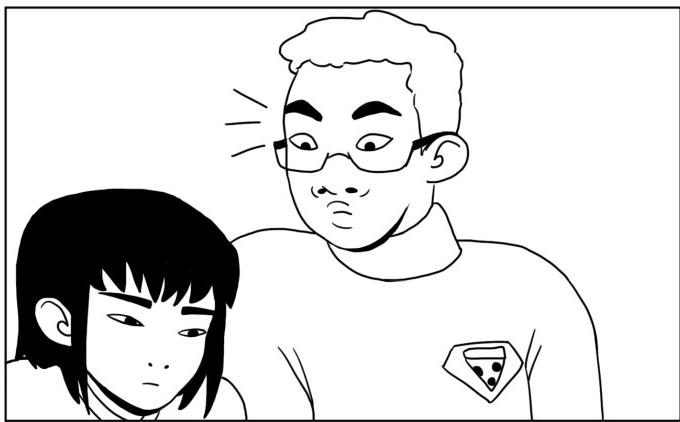


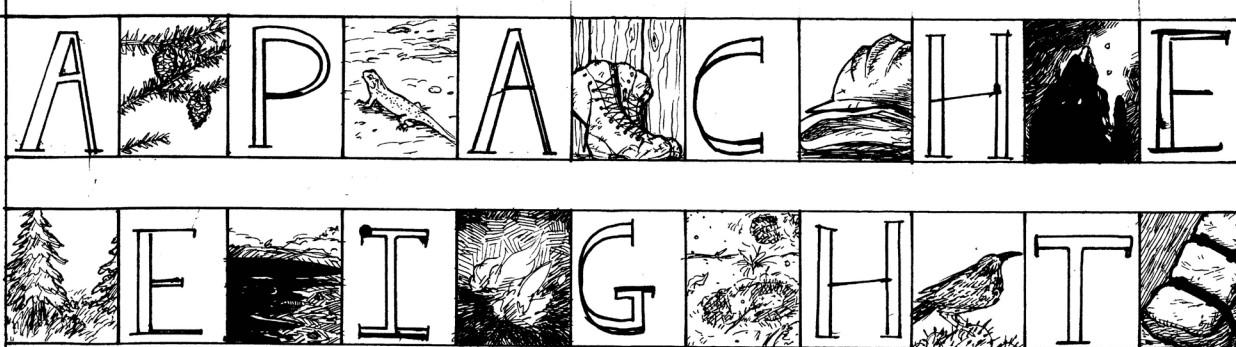




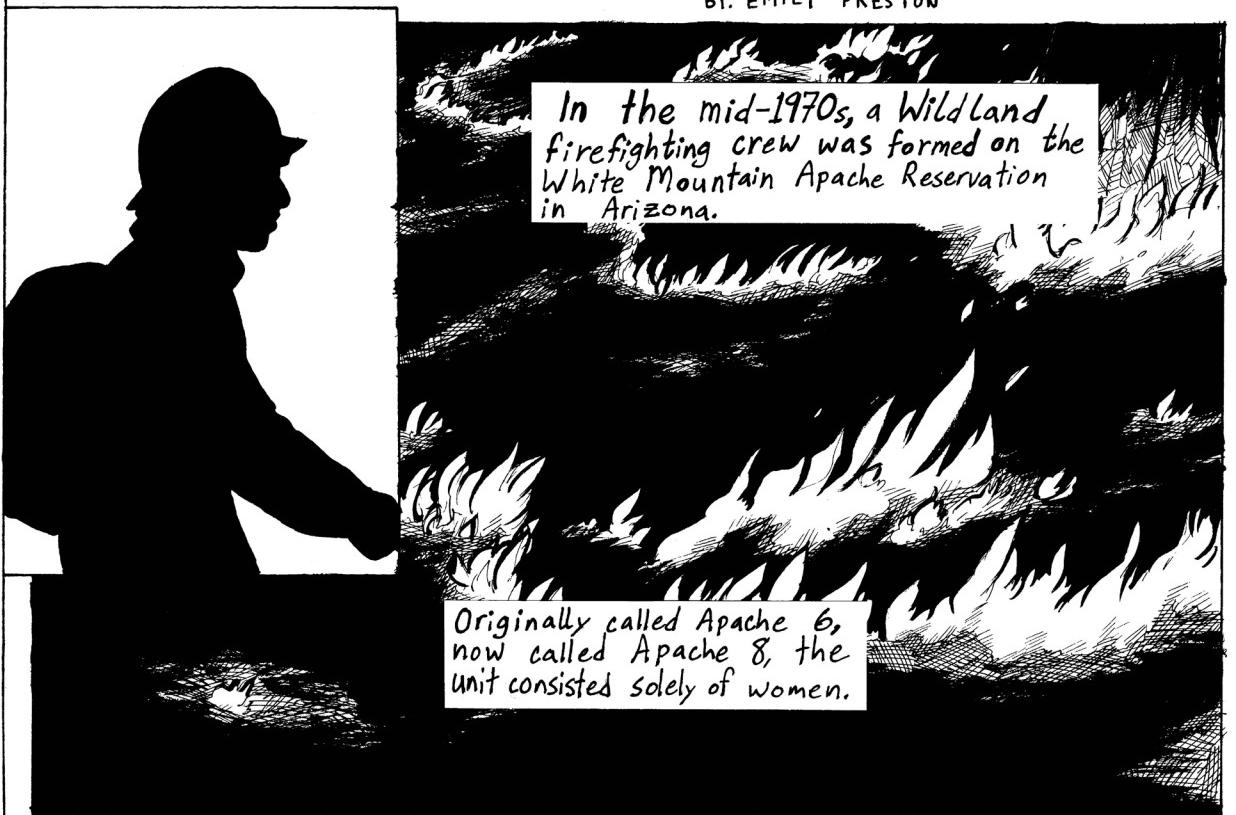






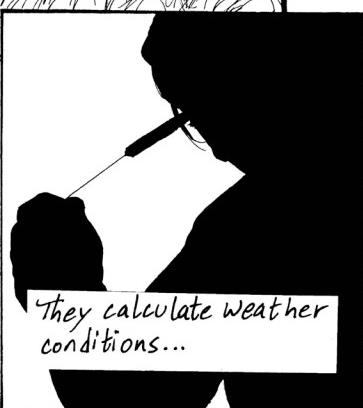


BY: EMILY PRESTON

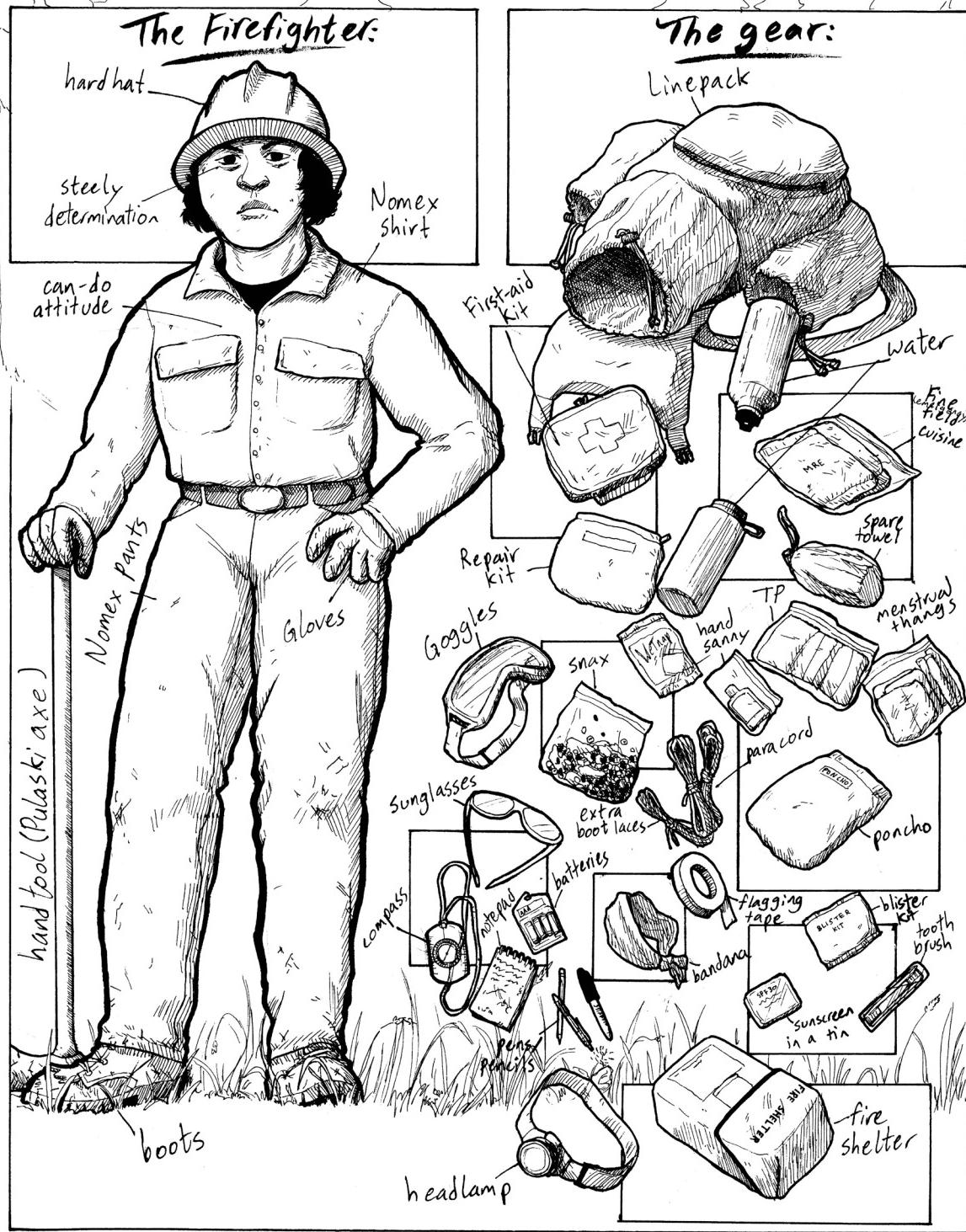


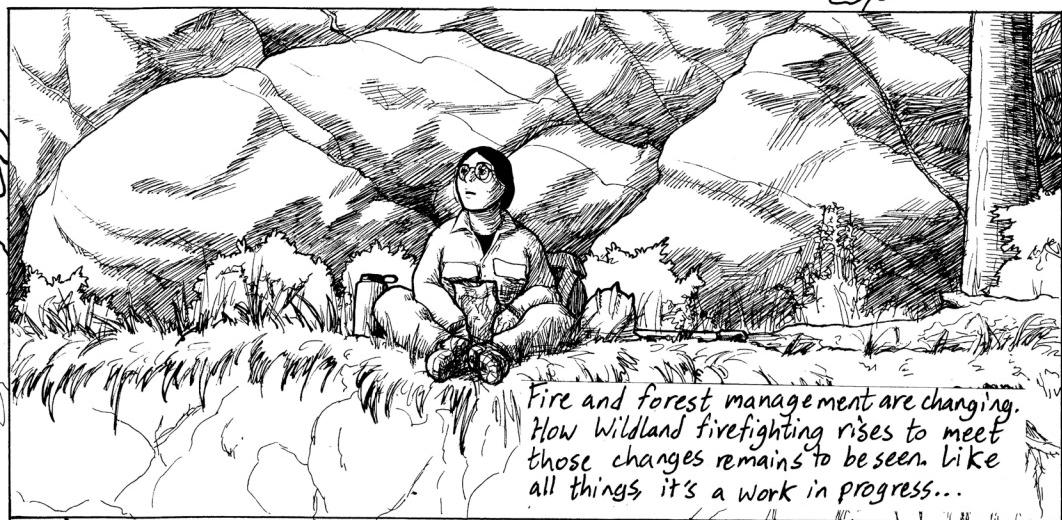
ANOTHER DAY ON THE JOB:

- Fire fighters may spend up to 21 days on assignment at a time
- They can work up to 90 hours per week
- They perform fire prevention, fire suppression, maintenance of vehicles & tools
- Sometimes work at night & sleep during the day



MEET THE WILDLAND FIREFIGHTER





But it will definitely be an adventure worth following.

THE
END

SOURCES - Apache 8' (2011) Dir. Sande Zeig
- The Wandering Beast - 'Wildland Fire - What's in your Line Pack?' (Youtube)
- My brother

Anxiety

BY G.G.

On my WORST DAYS,

I'D FEEL SO EMPTY.

BUT WHEN I CALL MY FRIENDS
AND FAMLY,

Hey, is EVERYTHING OK 😊?

NO, not rly

what's wrong?

"O" "EVERYTHING."

ESPECIALLY now...



Everything

is

O.K.

CONTEMPLATING UNDERGROUND COMIX WITH PATRICK ROSENKRANZ

Conducted by Kaitlyn McCafferty

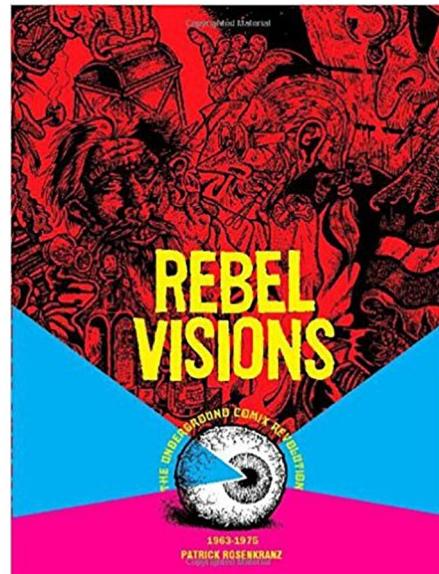
*Patrick Rosenkranz is a Portland-based underground comix scholar. He has written multiple books on comix, based on his own research and personal experience during the underground comix revolution. His books, such as *Rebel Visions*, *You Call This Art?*, and *The Mythology of S. Clay Wilson*, have garnered acclaim from the comics community.*

Art Ducko: What drew you to underground comics and their creators?

Patrick Rosenkranz: Well, it was 1966 and I was a student at Columbia University in New York City. And I went down to the cafeteria and there was a group of radical students from the democratic society, sitting all together in a corner of the cafeteria and making a lot of noise. So I watched them for a while and when they left, there was a copy of the *East Village Others* sitting on the chair. I picked it up and it had comics in it, and I've always liked comics—like ever since I was five years old. But these were different; these underground comics were, you know, making fun of things and they had sex and violence and drugs in them. And I thought they were very interesting. So, that's my first exposure to underground comics and I've been interested in them ever since.

"I feel kind of obligated to tell their stories since I know them and so few other people do."

AD: Oh, that's awesome! So you've now published many books on comics, including *Rebel Visions*, *The Underground Comix Revolution*, and *You Call This Art?* And recently, underground comix have begun to get attention within academic communities. So why is documenting comix important to you personally?

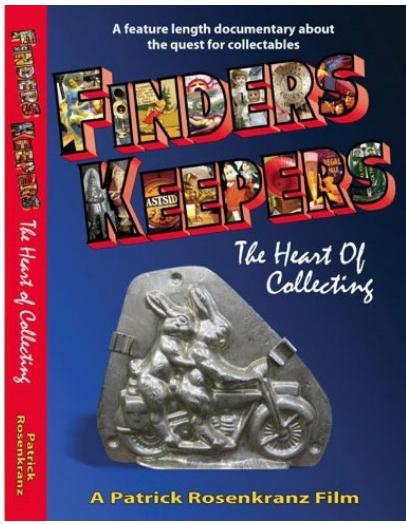


PR: Well it's funny because... in some ways I feel an obligation to do it because I was there; I was keeping track of stuff. A lot of the cartoonists are dying off. In fact, in just the last two weeks, two of the big names died off. So I feel kind of obligated to tell their

stories since I know them and so few other people do. I've written quite a few books on underground comix now. I just put a thing on Facebook today where my third volume on S. Clay Wilson is coming out next month. I always like talking about this subject because I'm just so interested in it. And it was really something that changed comics forever when the underground comix appeared.

AD: What has your experience documenting comix history been like in terms of audience reception?

PR: Well, my first book—*Rebel Visions*—won an Eisner nomination in 2003. So, that was nice. And I got review in the *New York Times*, the *L.A. Times*, the *San Francisco Chronicle*, the *Chicago Sun Times*, *Book Forum*—just all over the place! So that was very gratifying that my thirty years of work had been, you know, noticed. And I've also done films. If you look up my name on YouTube, you'll see a number of short films I did on underground comix. They're short; so if you want to look at them, it won't take you more than a few minutes.



AD: Have you seen that, within your audience, you've mostly attracted people who have already been interested in comix, or have you also found that you've educated people who originally had no prior knowledge?

PR: Well, in any

kind of collectable, there's a certain audience that experienced that in their younger days and they feel nostalgic toward it. Like people who collect *Hubble and Cassidy*. He was a cowboy in the movies back in the 30's and 40's and there were a bunch of products that went out, you know? There were toys and games and cutouts and dolls and just about anything else you could think of. They were really collectible for a while, but most of those collectors have died off. So now a few have *Hubble and Cassidy* collections but nobody wants them! So, in underground comix, it's similar. You know, the people who were alive in the 60's and early 70's were old enough to buy these comix. They have the nostalgic value that they place on it. But there are lots of young people who are looking at them too. Like you said earlier, there are lots of college courses and a real interest in academia in the subject. I think there's a growing audience of younger people who appreciate them as well.

AD: So, you've been working on a trilogy of books called *The Mythology of S. Clay Wilson*. Could you talk a bit about why you've chosen to focus him in particular?

PR: He's one of the greatest cartoonists of the 20th century! He's the baddest and the boldest of all of the underground cartoonists. And I've known him since the early 1970's and I wanted to do a monograph on his work. I started by making a list of all of his published work and I see that he did over a thousand pages of comics. So, I approached my publisher and I said, "This is gonna be more than one volume. Can I do three volumes of three hundred pages each?" And the publisher agreed and

we've put them out once a year since 2014. We actually skipped 2016 and now the last one is coming out next month. So, in these monographs I'm able to go into more detail about the life of the artist and the motivations that he or she had to produce the work. And S. Clay Wilson is a very complex person. But unfortunately, in 2008, he had an accident when he was wandering home drunk one night and he had a head injury and he's no longer able to draw or talk much or even get around much. So, I went down to see him when the second book came out and he could sort of carry a conversation but there wasn't much there. So that's another reason why I think it's important that I get this book out. And I've also done monographs on a number of different artist. And I've just started one on another guy called Spain Rodriguez.

"He's one of the greatest cartoonists of the 20th century! He's the baddest and the boldest of all of the underground cartoonists."

AD: What was it about San Francisco that made it such a great place for underground comix?

PR: There were a number of things that attracted people there. The first one was that Robert Crumb launched *Zap Comix* in 1968 in San Francisco and it made a big splash. You've probably seen the story about him and his wife selling comics on H Street out of their baby buggy. And I was there that month! I happened to be in San Francisco at that same time. So, I picked up a couple of copies and I still have them. Now another thing about San Francisco was the psychedelic posters—the dance posters from the big ballrooms. They were there just a few years before the underground comix and they had a distribution network in place. So, when the comics started appearing, they could feed directly into that distribution. And that was an advantage. There was also a very welcoming welfare system in San Francisco at that time. So, you could move into town and you'd get financial support while you were drawing your comics. That's long gone. And as more people moved there, it just became like a boulder rolling down a hill. There were other comic centers, though, in San Francisco, Los Angeles, Chicago, and New York. But San Francis-

co was definitely the main area of activity.

AD: Cool! So, how do underground comix tie into other counter-cultural movements?

PR: Well, they assisted in a number of counter-cultural activities like the anti-war movement because they were all anti-establishment and anti-authoritarian. They were also part of a lifestyle, you know? People talk about the 60's and they sometimes make a difference between politics and lifestyle. You know, one were the group of people who were involved in anti-war activities and the other were the ones who wanted to live a hippy lifestyle. That [lifestyle] included, you know, not just the obvious stuff like smoking dope, but going back to the country, raising your own crops, living in communal situations. So, having underground comix on your coffee table and your crash pad was a sign of sophistication.

AD: As you've said, underground comix have a reputation for depicting explicit material, mostly depicting violence, drug use, and sex that have often garnered criticism. Do you think it's possible for underground comix to go too far with a controversial topic, or is basically anything free game?

PR: It would be contradiction in terms to say that they could go too far because they can't. They can't go too far. It was that kind of movement. When the criticism came for the stuff that appeared in the early ZAPs, those guys got together and said, "Oh! They think this is bad? Well, let's really show them what's bad!" And they came out with a comic called Snatch. And Snatch was, you know, just about as far as they could go. Snatch got busted a few places too but no one ever went to jail for it. Mostly when they got busted, it was the seller, you know? The newsstand dealer who took the brunt of the hit. It was never the artists. For instance, there was an incident in New York City where a newsstand was selling copies of ZAP number four which has a story about incest in a nuclear family. And the guy was busted and taken to court and he had to pay a fine but the punishment never went to any of the people who created the work.

AD: That's really interesting. Is there something special that underground comix capture better

than mainstream comics?

PR: Well, for one thing, they are bluntly and brutally honest. You know, there was a Spiderman series back in the 70's where Marvel comics finally dealt with the drug issue. Of course, it was lame and it was superficial. But, underground comix really went into depth. In fact, there was a comic about heroine. Let's see... what was that called? Tuff Shit comics. And it was all these stories about addiction and about heroine and about addicts. It was just so bluntly, brutally honest that it had an impact—not just a fake attitude about, "Oh, we care." Marvel comics and DC comics were referred to as overground in those days, as opposed to underground. So no, they can't go too far because that's the nature of the movement. And any criticism that was applied to them was redoubled by the artists who responded to it. Now, S. Clay Wilson, the guy you mentioned earlier, he was the boldest of all of them! I don't know if you've seen any of his work, but it's extremely offensive, but also extremely funny and well-drawn and well-written.

AD: How as the influence of underground comix reached into more mainstream cultural outlets? Also, do you think that the two could ever merge—or does there have to be a big separation between them?

"In addition to freeing people from taboos, it also gave them the license to draw on any topic they want. And that's just as important as far as I'm concerned"

PR: Well, that's a difficult question to answer but it's an interesting one. When they first came out, they had an immediate influence on other media. Like *Saturday Night Live* is a distinct development that came out of the taboos that were broken by the underground comix. And pornography on video cassette, pornographic literature, was all given freedom by the trials that was set by viewing underground comix as obscene. So, once the trials were set in favor of freedom of speech, then a lot of people felt that they could do that. There was one underground cartoonist that said to me, "You

know, I'd hate to think my legacy is making it possible for Hustler magazine to go even further, but it's obviously a result. Now, over the years, movies and television shows have become more realistic and they can portray nudity and cussing and all of those sorts of things that adults do normally in life, but were forbidden in the mass media. So that's had a very big effect. And then there was a whole series of what they call alternative comics, like the Hernandez brothers' *Love and Rockets* and Dan Clouse; his books that were made into films. There's his latest one, *Wilson*, that has just been released, and *Art School Confidential*... Those artists, who called themselves alternative artists, were directly influenced. And now they can feel free, not just to break taboos, but also to cover any subject of interest to them. At one time in comics, like in the early 1960's, if you were a cartoonist working for one of the overground publishers, they had cowboy Western comics, they had science fiction comics, they had love comics, and if you wanted to do something outside of those areas, nobody wanted to see it. But today, cartoonists can draw any topic they want. It can be autobiographical, it can be about the country of their origin, like the Satrapi books, you know, the woman from Iran? So, in addition to freeing people from taboos, it also gave them the license to draw on any topic they want. And that's just as important as far as I'm concerned... Underground comix are a thing of the past, but they still have resonance today.

"I'm always encouraging young people to revolt, so... You're the ones who have the energy to do that, you know?"

AD: Definitely. Do you think that we'll ever witness a resurgence of underground comix in the future or would that have to come out of some sort of censorship?

PR: The pendulum tends to swing in that direction from time to time when people feel like they have to break out. But you know, the medium—the paper comic book—is probably a thing of the past. You see graphic novels but you don't see the comic books. In fact, they have a funny name for them; they call them pamphlets, rather than com-

ic books now. So I don't think we'll see that form but we will see a reaction to pressure. You know, in 1965 or '66, there were a couple of things that caused pressure on the younger generation. There was a fear of the drafts—that you would be drafted into the Vietnam War and sent over to Asia. There was oppression from the government; Nixon was ruling and he was ruling with an iron fist. Now you can take this for what it's worth, but he was responsible for the concentration camps in the California desert to round up all of the protestors and put them away like they did with the Japanese during World War II. And the other element was the technology. There was suddenly changes in the printing industry that allowed you to print comics and underground newspapers at a very low price. So, those things working together erupted into the underground comix revolution. And I can see something similar happening now. It might not be comic books; it might be something Internet-related; it might be some new technology we don't have yet, but the same elements will—when you push down hard enough on something, it'll blow... [And] I'm always encouraging young people to revolt, so... You're the ones who have the energy to do that, you know?

AD: Yeah, that's true! I think this school and within the comics department--they're also encouraging the students to take a stand against something.

PR: Something? Anything!

AD: Anything! Well, thank you so much for your time!

PR: Alright, well, I hope I've given you what you were looking for.

AD: Yeah! It was great talking to you!



LORDS STEPHEN SOLANUM AND DAVID BOULDERBONES'S BESTIARY FOR THE COMMON WAYFARER

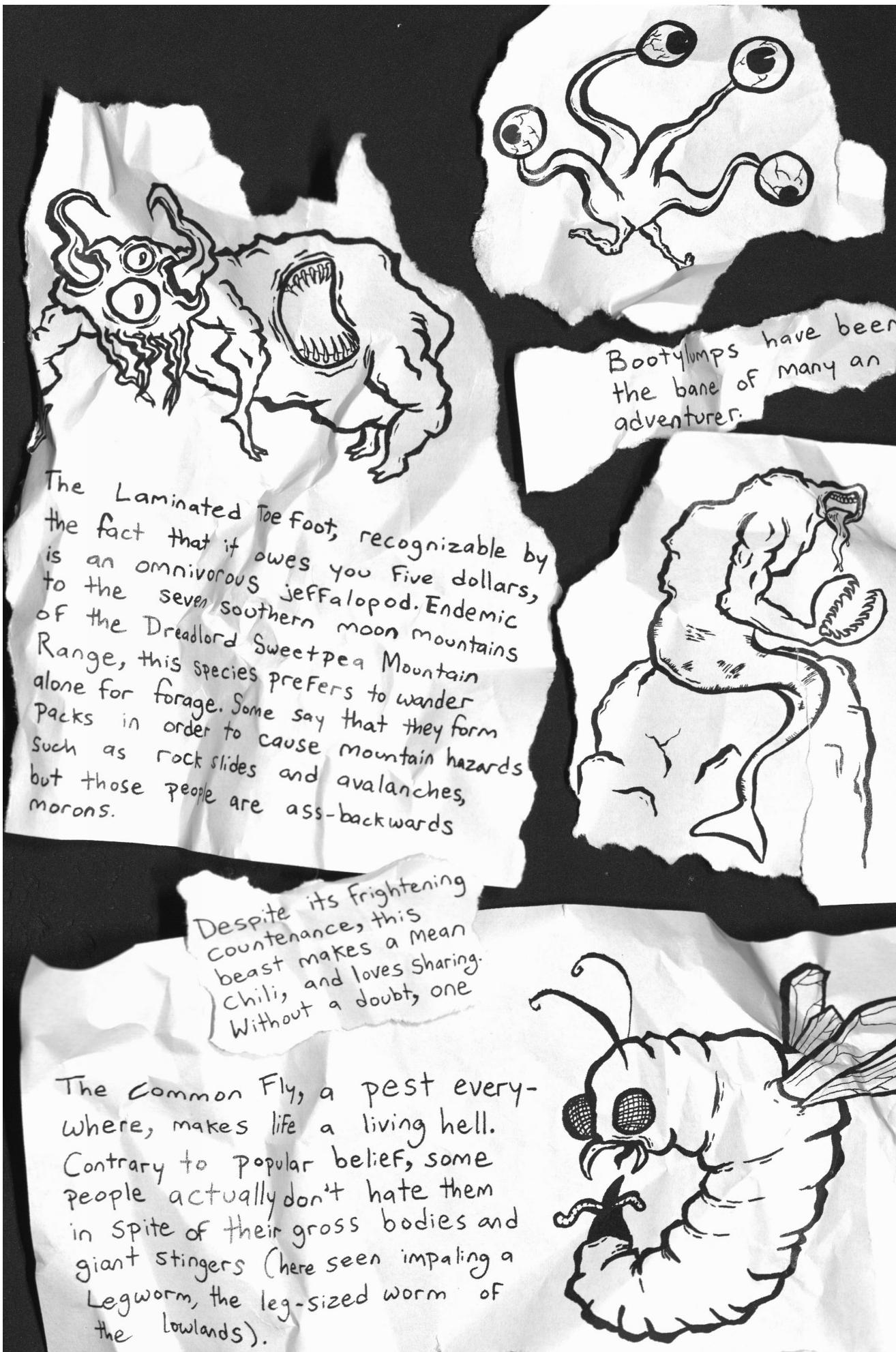
LORD DAVID BOULDERBONES'S BESTIARY FOR THE COMMON WAYFARER

Mitchell--

I was doing some quark experiments (I'll spare you the details) when these shreds and pages of an unknown manuscript blinked into the lab. A huge development for my interdimensionality hypothesis, and doubtless interesting for your cryptid research. Check out these scans. We might want to work together on this.

--Rosa





A curious creature
indeed is the Death-
Singing Lava Spider.
Wait, what? This is a
different entry? The
J.C. Penney Spoonspurn?
Oh. Those are so boring.

I'm not even gonna talk
about — what? No, Dave, you
listen to me. This shit is
Criminally boring. I'm not doing
it. You'd have to pay me at
least — well, fine then. Go ahead
and try completing your bestiary
without a knowledgeable scholar of the
discipline. Oh, yeah? Same to you. I'm out. Jeez.

Having reached
maturity, it then
eviscerates itself.
No one knows how
they do this
but it's not
cute.

THIS IS A GORBDUMP. IT IS
A HIDEOUS MONSTER THAT
CANNOT BE TRUSTED. A LOT
LIKE STEPHEN, WHOM I CAN
MAKE A SUCCESSFUL BESTIARY
WITHOUT. I DON'T NEED SO-
CALLED EXPERTISE TO KNOW
THAT GORBDUMPS SNEEZE OUT
PARASITIC SPORES, OR THAT
STEPHEN, LIKE A SPORE, IS A
DISGUSTING PARASITE.

Fin
- Tyler Crissman

Deep Fried Duck Strips



DAY 1:



ENTIRE WEEK:



DAY 100:



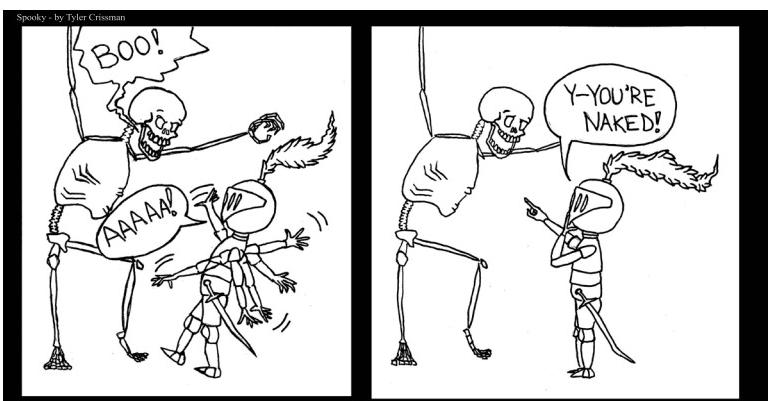
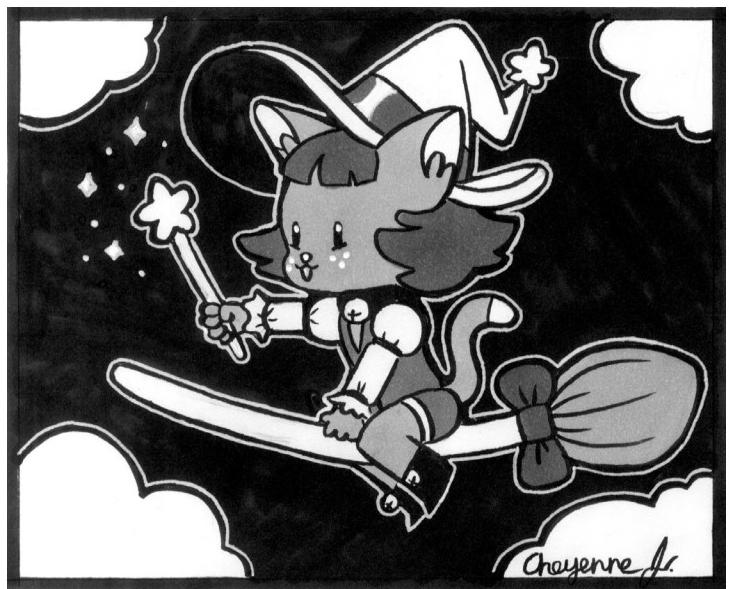
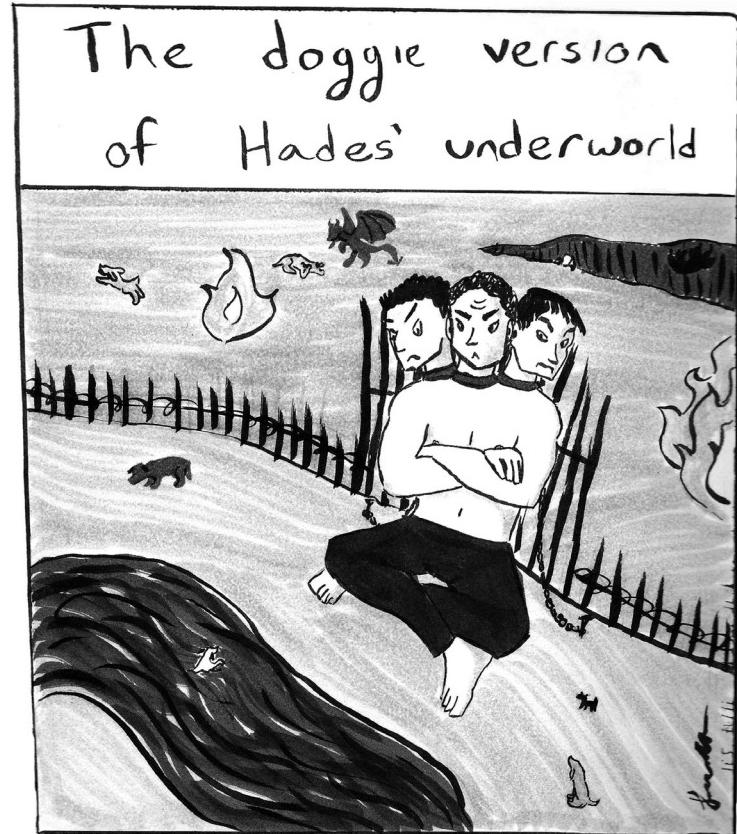
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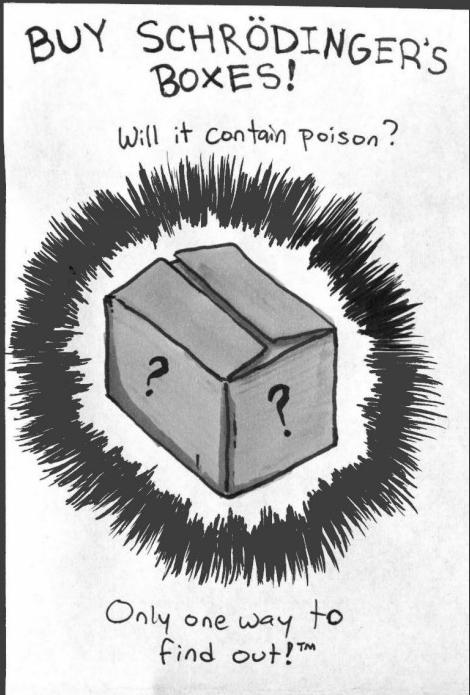
Cat Snacks by Kezia Setyawan



By Lauren Bryant



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